

THAMES TELEVISION LTD.,  
BROOM ROAD,  
TEDDINGTON,  
MIDDX.  
977-3252

PROD. NO. 32083  
VTR/THS/2513 +  
INSERTS

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CAMERA      SCRIPT

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CALLAN (4)

"SUDDENLY - AT HOME"

by  
JAMES MITCHELL

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STORY EDITOR  
GEORGE MARKSTEIN

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DESIGNER  
STAN WOODWARD

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PRODUCER  
REGINALD COLLIN

---

DIRECTOR  
PIERS HAGGARD

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Camera Rehearsal: 09.00 Thursday, 22nd Jan.  
Teddington One.

VTR Inserts:            14.30 Thursday, 22nd Jan.  
Teddington One.

VTR:                    20.00 Friday, 23rd Jan.  
Teddington One.

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CAST

Callan ..... Edward Woodward  
Hunter..... William Squire  
Cross ..... Patrick Mower  
Lonely ..... Russell Hunter  
Lady Lewis..... Zena Walker  
Rene Joinville..... Anthony Beckley  
Housekeeper..... Dorothy Alison  
Second Woman..... Frances Tomelty  
Hunter's Secretary..... Lisa Langdon  
Police Sergeant ..... Anthony Hall  
Porter ..... Harry Shacklock  
Host at Patry ..... Douglas Milvain  
Cross' Girl ..... Stephanie Marrian

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Floor Manager..... Denver Thornton  
Production Assistant..... Marian Lloyd  
Stage Manager..... Betty Crowe  
Assistant Floor Manager..... Peter Groom  
Callboy..... Peter Ellis  
PA Timer..... Paddy Dewey

Wardrobe Supervisor..... Jill Silverside  
Make Up Supervisor..... Barbara Cole

Technical Supervisor..... John Eveleigh  
Lighting supervisor..... Andy Andrews  
Senior Cameraman ..... Peter Howell  
Sound Supervisor ..... Arthur duff  
Vision Mixer..... Peter Boffin  
Racks..... Jim Fergus-Smith  
Grams..... Peter Wilcox

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SCHEDULE

Thursday, 22nd January.

Camera Rehearsal..... 09.00 - 12.30  
Lunch Break ..... 12.30 - 13.30  
Line Up and Make Up..... 13.30 - 14.30  
Camera Rehearsal and VTR..... 14.30 - 16.30  
Camera Rehearsal..... 16.30 - 18.30

Friday, 23rd January.

Camera Rehearsal..... 10.30 - 13.00  
Lunch Break ..... 13.00 - 14.00  
Camera Rehearsal..... 14.00 - 15.00  
Tea Break, Line Up, Make Up.. 15.00 - 16.00  
DRESS REHEARSAL..... 16.00 - 18.00  
Supper Break ..... 18.00 - 19.00  
Line Up and Make up ..... 19.00 - 20.00  
VTR ..... 20.00 - 22.00  
Technical Clear ..... 22.00 - 22.15

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1 RAS

Called 09.00 Thursday, 22nd January.

Photographer(WALK ON).....	Keith Norrish	452	6630
Two Waiters .....	Bill Lodge	692	3428
	Leslie Bryant	387	1327
Two Men in D.J.s.....	Peter Roy	924	2058
	(Doubling as policeman)		
	John Moore	748	9244
Two young men in geary clothes...	James Hamilton	648	3677
	Roger Minnis	550	1317
	(Doubling as policeman)		
Smart Man.....	Tony Somers		
Three girls in geary clothes .....	Audrey Mason	373	6828
	Beulah Hughes	845	1605
	Lyn Howard	352	9176
	(Doubling as policewoman)		
Smart lady.....	Dolly Brennan	567	3821

Called 15.00 Friday, 23rd January.

Man in coffee bar.....	Mario Zoppellini	435	1056
Young couple.....	Mike Torres	735	1991
	Sandie Duke	385	6657

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SCENE	TIME	PAGE	RECORDING	SHOTS	CHARACTERS	CAMERAS	SOUND
12. Int. Cross' Flat/Intercut Hunter & Liz on phone	Day	24-25	VTR Insert No. 3. (Rec. on Day 1)	1-7	Cross Grl Liz Hunter	2C 1B 3A	D1 #1 linked phone
13. Ext. Block Flats.	Evening	26	T/C "D"		Cross		SOF
14. Int. car on forecourt	Evening	27-29	VTR Insert No. 1. (Rec. on Day 1)	1-7	Rene JanetG	1A 2A	
15. Car from Cross' POV.	Evening	29	T/C "E" & "F"		Rene Janet Cross		SOF.
16. Int. Corridor	Evening	30	Studio	48	Janet Callan	3D	Mint boom Grams
17. Int. Janet's Flat	Evening	30	Studio	49	Janet Callan	2J	C2 B3 D2
18. Callan's POV	Night	30	T/C "G"		Cross		SOF
17. CONT. Int. Janet's Flat	Night	31-32	Studio	50-62	Janet. Callan	1G 2J	C2 B3 D2
19. Int. Cross' Car	Night	32	T/C "H"		Cross		SOF
20. Int. Janet's Flat	Night	33-36	Studio	63-75	Janet Callan	4C 1F 3F	B3 D2
21. Callan's POV	Night	36	T/C "J"		Cross	2G	SOF
20. CONT. Int. Janet's Flat	Night	36-37	Studio	76-81	Janet Callan	2G 1F	B3 D2
22. Ext. Street	Night	37	T/C "K"		Callan Cross		SOF

FIRST COMMERCIAL BREAK



SCENE	TIME	PAGE	RECORDING	SHOTS	CHARACTERS	CAMERAS	SOUND
23. Ext. & Int. Cafe.	Night	38-40	Studio	12-86	Callan Cross Extras	C/S 2K 1H	Grams A3 D4

TAPE RUN

24. 25, 26.	Day		T/C M		Lonely Callan		SOF
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27. Int. Johnville's Day Flat. / Bathroom / Living Room.		41-46	Studio	87-98	Rene Housekeeper	2L 1J 3J, 3K 5L	A4
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28. Ext. Janet's Flat.	Day	46	T/C M		Cross Lonely Rene		SOF
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TAPE RUN

29. Int. Janet's Flat	Day	47	Studio	99-102	Janet Rene	4C 1K	D2
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30. Int. Corridor	Day	47	Studio	103	Cross	2N	Mind Boom
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31. Int. Flat	Day	47-48	Studio	104-108	Rene	1K 4D 3L 2H	D2 C2 Mind boom
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32. Fire Escape Scene	Day	48	T/C M		Cross Rene Lonely		SOF
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TAPE STOP

33. Int. Flat	Day	49	Studio	109-113	Cross Janet Porter	3F 4D	D2
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34. Int. Callan's Flat.	Day	49-52	Studio	114-122	Callan Liz Hunter Lonely	1L 2P	B4 Mind boom
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TAPE RUN

SCENE	TIME	PAGE	RECORDING	SHOTS	CHARACTER S	CAMERAS	SOUND
35. Int. Hunter's Office.	Night	52-58	Studio	124-150	Callan Hunter Liz Cross	5P 2Q 1E 4B	C1 Mind Boom Grams

SECOND COMMERCIAL BREAK

36. Int. Callan's flat	Morning	59-65	Studio	157-178b	Callan Lonely Cross	2P 4E 5E 1L 3M	Grams A5 B4
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TAPE RUN							
37. Int. Hunter's office.	Day	66-70	Studio	179-193	Cross Hunter Callan	3B, 3H 1E	C1 Mind boom

TAPE RUN							
38. Int. Armoury	Day	70-71	Studio	194-196	Cross Callan	1M 2H	D5

TAPE RUN							
39. Int. Joinville's day flat	Day	71-73	Studio	197-208	Woman Rene Voice Callan	1J 2L 3J	A4 B1

40. Ext. Apartment.	Day	73	T/C "0"				SUP
41. Int. Rene's flat	Late Afternoon	74-78	Studio	209-242	Rene Cross Callan	1N 3K 2M 5C	A4

42. Ext. Flat	Late Aft.	78	T/C "0"		Callan Cross		SUP
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TAPE RUN							
43. Hunter's office.	Night	79-81	Studio	243-251	Cross Callan Hunter	1E 5D 2Q 4B	C2 Mind boom

SCENE	TIME	PAGE	RECORDING	SHOTS	CHARACTERS	CAMERAS	SOUND
44. Janet's Flat	Night	82	Studio	252-253	Callan	JF 5 c/s	D Grams



F/U

T/C (35mm)

Thames Symbol + Opening  
Callan Titles

Super

C/S

SUDDENLY - AT HOME

Lose Super

Super

C/S

Created and written by  
JAMES MITCHELL

VTR INSERT NO. 4. (RECORDED ON DAY 1)

ROLL IN APPROX. SYNC.

T/C (16mm)

SO.F.

Film of Fidel Castro speaking

FLOOR PROJECTOR (35mm)

1. 1C  
W.S. Audience fgd.  
Screen bgd.

1. INT. VIEWING THEATRE. F/POLE A1  
EVENING

2. 2D  
Shot of audience

Coming to 2 on 1



On Shot 2 on 2

3. 1C  
CS Screen.  
Film ends

4. 2D  
3/s RENE/HOST/JANET  
They applaud

Let RENE out Left.  
TIGHTEN on JANET  
He crosses frame L.  
to R.

1 to POS.D.

PAN her rise &  
ELEVATE  
CRABBING LEFT to  
2/s JANET/RENE.

GRAMS: Chatter

RENE: Lady Lewis?

JANET: Yes?

RENE: My name is

Joinville. Rene Joinville.

JANET: But, of course. I do  
congratulate you.

RENE: Thank you. Would BOOM A!

you like a drink?

GRAMS: Chink of  
glasses.

JANET: Thank you.

RENE: I do not know if you  
like cocktail parties. For  
myself, I detest them.

On Shot 4 on 2

CRAB RIGHT following  
them through doors,  
past one photo  
screen, past  
second photo to  
find trophy fgd.  
See them reflected  
in trophy.

On Q CRAB RIGHT  
past Tr phy to  
make med.2/s  
JANET/RENE

JANET: How unfortunate for you.

You could hardly get your award  
if you didn't attend, M. Joinville.  
Unless they posted it.

RENE: There is great subtlety  
in English sarcasm, Lady Lewis.

You do it very well. I came  
here to pick up that  
fashionable object.

But also I came to meet you.  
In fact, I especially asked  
that you should be invited.

JANET: I don't think there's  
really much point in this.

RENE: Oh, but there is a great  
deal of point, I assure you.

JANET: Have you got any idea  
who I am, apart from my name?

RENE: Yes. I know a great deal  
about you.

Let JANET out L.

5.

1D  
Med.2/s HOST/RENE

TRACK BACK with  
RENE to find  
JANET Lfgd..  
and photo Lfgd.

See table with  
trophy being carried  
across bgd.

2 to POS.E.

PAN LEFT with RENE  
past photo, bringing  
him to Lfgd.  
2/s RENE/JANET

HOST: M.Joinville. You're  
very naughty. There are  
masses of people simply dying  
to talk to you, and it's  
time for your presentation.

RENE: I will come. In just  
one moment.

HOST: Very well. But just  
one moment.

JANET: You're a very  
determined young man.

RENE: Not really so very young.

JANET: And famous.

RENE: You think so?

JANET: You've met Che Guevarra.

RENE: And Fidel Castro and  
Chairman Mao and Uncle Ho.  
And now I've met you.

JANET: And it's time for  
your presentation.

RENE: Lady Lewis, you are a  
very attractive and elegant

6. 2E(Janet moves away)  
NCU RENE  
Let JANET in R.fgd.

lady.  
You are also the widow of  
Sir Colin Lewis. That is why  
I invited you to this little  
party. May I go on? /

7. 1.  
TIGHT 2/s  
RENE/JANET

8. 2E  
TIGHT 2/s  
RENE/JOINVILLE

JANET: I think you must /

RENE: Your husband was the  
youngest foreign secretary  
your country has had for a  
hundred years. He was also  
by far the most brilliant. /

9. 1  
a/b

JANET: Thank you.

RENE: He died of overwork.  
He left no memoirs.

JANET: None.



RENE: Only a widow and two children. Not nearly so well off as before.

10. 2(Janet turns)  
VERY TIGHT 2/s  
RENE/JANET

JANET: That doesn't concern you.

RENE: But it does, I assure you.

I'm a television producer, Lady Lewis. I wish to make a TV

11. 1.  
Med. 2/s RENE/JANET  
See HOST C..bgd.

film about your husband.

JANET: Oh, I see.

HOST: Monsieur.

RENE: I think you must be bothered a great deal by presumptuous men. Presumptuous? Is that the word?

JANET: Not for you, M. Joinville. I'm sorry.

RENE: You will look very good on the small screen believe me. And I will pay you £10,000 in American dollars or Swiss francs, whichever you prefer.

12. 2  
CU RENE

All I want is for you to tell the world about your husband. What he did, who he knew, where you went together.

13. 1(to R.)(He looks up)  
Med. 2/s RENE/JANET  
See HOST C.bgd.

On Shot 13 on 1

CRAB RIGHT to  
TIGHTEN as  
RENE goes away  
from camera.

RENE: Now I must receive that  
nasty looking object and make  
a speech. Really these affairs  
are awfully boring, don't you  
think. Please think about my  
offer, Lady Lewis.

T/C(16mm)

SC.2.

S.O.F.

INSERT "A"

Hunter in car.

Driving with chauffeur.

Time: 34"

1.

2F

CU Liz

SC.3. INT. HUNTER'S  
OFFICE. DAY.

BOOM B1 +  
MINI BOOM.

LOOSEN to find  
HUNTER L.frame  
Let him go to bgd.

LIZ: Sir George Bury  
phoned twice. So  
did the Cabinet Secretary.  
Then there were  
Mr. Anstruther, General  
Brownlow.

HUNTER: Mr. Corvan, some  
chap from the foreign and  
one of the P.M.'s young men.

Let LIZ X L.frame

LIZ: That's right sir. But...

HUNTER: See what stuff we' ve  
got on a Lady Lewis, Sir  
Colin Lewis' widow.

LIZ: Yes sir.

HUNTER: Who's on duty?

LIZ: Mr. Callin, Mr. Meller, and  
Mr. Cross, sir.

Shot 1 on 2

HUNTER: Send Callan in please.

Let LIZ out Left.

LIZ: Yes, sir.

HUNTER : Oh, and put the stuff on  
Lady Lewis in a white file, will you?

LIZ: Yes, sir.

T/C (16mm)

SC.4.

S.O.F.

INSERT "B"

Lonely outside

Police Station

Time:19"

/2 to POS.G.JANET'S FLAT.

1. 2B SC.5. INT. POLICE STATION. BOOM A2  
CMS LONELY going L. DAY.  
QUICK CRAB Left  
past partition,  
let him walk to cam.  
PAN him Left  
CRABBING R. to see  
Sergeant L. bgd.  
thru door.

2. 4A(Lonely opens door)  
CMS LONELY  
PAN him Left to  
2/s SERGEANT/LONELY LONELY: Hm, hm.

SERGEANT: Lonely, nice to see  
you. Come to give yourself up?

LONELY: I ain't done nothing.  
I got to come here.

SERGEANT: Who says?

3. 2B(Lonely goes to door)  
CU SERGEANT LONELY: The judge made an order  
in chambers about me. Report  
every day he said.

SERGEANT: Alright. You've  
reported. Been a good boy

4. 4 today? /  
CMS LONELY

LONELY: You know me, sergeant.

5. 2  
CU SERGEANT

SERGEANT: That's why I'm asking,  
son. Alright.

6. 4 Push off, and keep your hands  
to your pockets. /

CMS LONELY.  
He turns to go.



L.H.PILLAR CUT.

CUTAWAY PHOTO TO BE  
EDITED IN HERE.

2.

3B

Low angle 2/s

HUNTER/CALLAN

See edge of file fgd.

SC.6. INT.HUNTER'S OFFICE.  
DAY.

BOOM CL +  
MINI BOOM

HUNTER: Lady Lewis.

Christian name Janet. Age 37.

Two sons. One at prep school,  
one at public school.

CALLAN: Very nice. What's she doing in a white file?

HUNTER: Ah. She's Colin Lewis' widow. And she's going to make a TV film about it.

CALLAN: She gets a white file  
for that?

HUPPES: dd'you ever meet Lewis?  
First rate foreign secretary.  
Good mind, good nerve. Worked  
too hard, had a coronary and  
died when he was 43. He know  
every dirty political secret  
of the last fifteen years..

On Shot 2 on 3

Let HUNTER out

CUTAWAY SHOT TO BE  
EDITED IN HERE.

3. 1E  
TIGHT 2/s  
CALLAN/HUNT'ER

Let CALLAN out L.  
TRACK IN QUICKLY  
to MS HUNTER

4. 3  
CMS CALLAN at door

1 to Cutaways  
then POS.F.  
Janet's Flat.

CALLAN: And he talked to her?

HUNTER: The only one he did  
talk to. She travelled with him  
too. Paris, Moscow, Washington,  
New York. And now she's going  
talk to this French producer  
fellow, Joinville, or she thinks  
she is - but you're going to  
stop her.

CALLAN: Oh yes?

HUNTER: Suit yourself.  
Blackmail? See what you can  
dig up.  
Yes?

LIZ: I'm very sorry, sir.  
It's the Cabinet Secretary.  
He's very persistent.

HUNTER: Put him on. Alright,  
Callan. Stop Lady Lewis'  
mouth. And get out masters off  
my back.  
Hunter here. Good morning to  
you, sir.

I was on the point of ringing you.  
Yes, I've put one of my best men  
on to it.

5. 1  
CUTAWAY SHOTS  
of CALLAN's  
hands and photos.

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TAPE RUN

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6. 3C SC.7. INT. CORRIDOR.DAY. F/POLE B1  
CS Hat  
It moves away. GRAMS: Lift  
Let lift gates close coming to a hal.  
Let door close.  
PUSH IN to see figure  
walk away  
small window.

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SHORT TAPE RUN

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3 FAST to POS.D.

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7. 3D  
MCU CALLAN facing away.  
Door opens.  
2/s CALLAN/JANET CALLAN: Lady Lewis?  
CALLAN goes in  
See his face before  
the door closes. JANET: Yes?  
  
CALLAN: My name is Tucker. I  
telephoned for an appointment.  
  
JANET: Oh yes. Please come in.

8. 1F INT. FLAT. SC.8. GRAMS:Traffi  
In mirror over fireplace.  
Double reflection in  
mirror opposite of CALLAN: Thank you BOOM C2  
JANET/CALLAN  
Pictures, miniatures  
bottom frame. JANET: Can I take your coat?

On Shot 8 on 1

3 to POS.E. THRU SWINGER.

CALLAN: No thank you,  
just these.

JANET: May I offer you  
some coffee?

BOOM B2  
BOOM D2

CALLAN: No, no thank you.

JANET: Sit down.

CALLAN: No thank you. I was  
very kind of you to see me  
like this.

JANET: Not at all, I was  
curious, Mr. Tucker.

CALLAN: Curious?

JANET: The Home Office  
rarely send me visitors.

CALLAN: That's out loss then.

Won't you sit down?

What I'm going to say may seem  
to you very rude. You'll be quite  
within your rights to tell me to  
get out, and if you do, I shall go.  
The only thing is, if you do, they'll  
send somebody else who may not be  
quite so polite.

She sits on sofa.  
single reflection.

Let CALLAN walk in  
to MCU

9. 2G  
CMS JANET on sofa.

On Shot 9 on 2

JANET: You're honest anyway.

It's about Colin, isn't it?

And that television

broadcast?

CALLAN: Yes.

10.

1  
MCU CALLAN

JANET: Well?

CRAE LEFT  
he walks to camera  
PANNING him R. across  
frame to O/S 2/s  
JANET/CALLAN

CALLAN: They don't want you  
to do it.

JANET: Who is they, Mr. Tucker?

CALLAN: Almost anybody you  
can think of. M.P.s, ministers,  
couple of general ambassadors,  
at least two American Secretaries  
of State.

JANET: Good gracious. Am I so  
important?

11.

3E(thru swinger)  
MCU CALLAN

CALLAN: You could be.

This M. Joinville, has he told  
you what he wants you to talk

12.

1  
MCU JANET

about?



See CALLAN's arm  
R.frame

JANET: Only in general terms.

CALLAN: No script?

JANET: No, he doesn't want to  
want to use a script. He thinks  
the whole thing should be  
spontaneous.

CALLAN: Your husband's work, that  
would come into it?

13. 3 JANET: Well, of course. /  
CU CALLAN

CALLAN: The Anglo American  
14. 1 strike plans against Russia? /  
CU JANET

JANET: How on earth did you know  
15. 3 about that? /  
CU CALLAN

CALLAN: Lady Lewis, I never went  
to Eton, I never even went to  
Harrow, but a lot of people  
16. 1 trust me. /  
CU JANET

JANET: I'm sorry. But honestly  
I'd never discuss anything  
17. 3 like that. /  
CU CALLAN

CALLAN: You just did. You just  
admitted they exist.  
18. 1 /  
CMS JANET  
Shekrises.  
PAN her L.

On Shot 18 on 1

3: FULL OUT,  
CLOSE SWINGER

JANET: You think Joinville  
wants me to discuss things  
like that?

CALLAN: I'm quite sure he does.

19. 2  
MCU CALLAN

JANET: But why?

CALLAN: Because its news.

JANET: My husband's been dead  
for more than a year.

CALLAN: That doesn't alter the  
first strike plans.

20. 1  
MCU JANET

JANET: They may have been  
changed.

CALLAN: Even if they did

21. 2  
MCU CALLAN  
PAN him L.  
to 2/s JANET/CALLAN

change, they still existed.

Just over a year ago we had a  
formula for attacking Russia  
first. That'll look great to  
seventeen million viewers, won't  
it. And what about the repeats in  
Moscow?

JANET: Very well. I'll tell  
Joinville there are certain  
things I won't discuss.

On Shot 21 on 2

22. 1  
CU JANET
- JANET: You've no doubt got a list, Mr. Tucker.
23. 2  
TIGHT 2/s  
JANET/CALLAN
- CALLAN: No, I haven't. Look, /This man Joinville's good at his job. He has to be, and that means he'll talk about things my masters don't want discussed. No matter how many lists you gave him.
24. 1  
CU JANET
- JANET: You want me to give up the programme?
- CALLAN: Yes.
25. 2  
2/s a/b
- JANET: I've been offered ten thousand pounds. /
26. 1  
MCU JANET  
PAN her to R.  
to 2/s  
She sits.
- CALLAN: I take it you're not poor. /
- JANET: Not poor, Mr. Tucker. No. But I haven't been rich since Collyer died. I enjoyed being rich. And I do have two
27. 2  
MCU CALLAN
- sons. /

On Shot 27 on 2

Let him come  
to camera and  
out left,  
CRABBING Right  
to see JANET  
on chair

CALLAN: Lady Lewis, if  
you go on with this,  
you'll be punished for it.

JANET: What?

CALLAN: Accused of betraying  
your country and branded as a  
liar as well.

JANET: I won't tell lies, Mr.

28. 1  
MCU CALLAN  
See photo on  
shelf and  
JANET's reflection.

Tucker.

See CALLAN lift  
the photo.  
PAN him to sofa  
making 2/s JANET/  
CALLAN. TIGHTEN.  
See photo.

CALLAN: But everybody else will.  
They'll get you, the establishment,  
they'll get you. Are these your  
sons?

JANET: Yes.

OPEN SWINGER QUICKLY  
FOR CAM.5.

CALLAN: They'll get their share  
of it too, you know. Is it  
really worth it for ten thousand  
pounds?

I don't want you to get hurt.

31. 5  
2/s JANET/CALLAN

JANET: It's the boys.

On Shot 31 on 5

CALLAN: They'll be alright.

If you keep quiet.

JANET: Would you like a drink,

Mr. Tucker.

CALLAN: No thank you. I've taken  
up enough of your time and  
your good nature.

Contain JANET's  
lean back.

JANET: I was married to Colin for  
fifteen years. I learned an awful  
lot about unpleasant jobs, and the  
men who do them. /

34. 1  
CU JANET

I'm sorry they pushed this one on

35. 5  
a/b  
He rises out of frame

to you. /

36. 2  
CU JANET  
She looks at him.

CALLAN: Yes, I am too. /

37. 1  
CS Picture.  
ZOOM OUT to  
2/s CALLAN/JANET  
in mirror.

(OOV) Ah!

JANET: Are you a collector?

2 to POS.H.SAME SET.

5 to POS.B.

CALLAN: Not miniatures. No. But  
this one, it's Marshall Soult  
isn't it? Napoleon's marshall?

JANET: Yes. Colin picked it up  
in Paris

CALLAN: I have a model of him.  
A model soldier. He's in full dress  
uniform.



On Shot 37 on 1

JANET: You are a collector?

How fascinating.

CALLAN: A lot of people think it's ridiculous. A grown man collecting toy soldiers.

JANET: I suppose any hobby can seem absurd to outsiders. My...er... brother's a collector too. Something like Marshall Soult might be just the present for him.

CALLAN: Would you like to see it? I'll bring it over sometime if you like.

JANET: Oh would you? That's very kind of you. Come and have tea or a drink or something.

CALLAN: Thanks. I'd like that.

END OF SCENE.

JANET: Good.

On Shot 37 on 1

38. , 3 (Janet turns)

CU CALLAN

He goes

CALLAN: I'd better go now.

39. 2H

CS Homburg hat.

PAN UP to 2/s

CALLAN/JANET.

JANET: Give me a ring soon. BOOM C2

Contain action.

He goes out door.

CALLAN: Yes, I won't

forget.

3 FAST to G CORRIDOR

JANET: Good.

1 to G SAME SET

CALLAN: Goodbye

SHORT TAPE RUN

/2 to J JANET'S FLAT./

40. 3G

MS CALLAN

talking to camera

SC.9. INT.CORRIDOR.DAY.

41. 1G

MCU JANET on

phone and flowers.

SC.10. INT.JANET'S FLAT.DAY. BOOM B2

3 to H HUNTER'S OFFICE.

JANET: Harry? It's Janet.

How are you? How's your back?

Oh, what a shame. Listen,

darling, you're the expert.

Can I borrow one of your books

on model soldiers?

SHORT TAPE RUN

42. 5B SC. 11. INT. HUNTER'S OFFICE. MINI BOOM  
CME HUNTER DAY. BOOM C1  
leaning over desk.  
He turns.

43. 4B  
2/s CALLAN/HUNTER

HUNTER: My, we do look smart.

CALLAN: Yeh, I'm in disguise.

HUNTER: And very effective it is.

Well?

CALLAN: She's agreed to call it off.

HUNTER: Splendid, What did you use-  
thumbscrews?

44. 3H CALLAN: In a way. /  
MCU CALLAN  
from minimum height. I told her what the publicity

45. 5 would do to her and her sons. /  
a/b  
He turns

HUNTER: Her sons? Not a bad  
angle. Not bad at all. Thank  
you, Callan. You've done very

46. 3H well. /  
a/b  
He exits.

47. 5 CALLAN: I hope so sir.  
a/b  
HOLD his lean.

LIZ: Yes sir?

HUNTER: Get me Cross will you?

---

TAPE STOP. COSTUME CHANGES CALLAN AND JANET.

---

3 to D CORRIDOR  
4 to C JANET'S FLAT

1. 2C SC. 12. CROSS' FLAT. DAY. BOOM D1  
CS Sun lamp BOOM C1  
PAN DOWN smoothly  
ZOOMING OUT to  
2 pair of legs.  
CRANE DOWN hiding  
swimming pants to  
2/s CROSS/GIRL  
record player fgd.

CROSS reaches  
for phone.

2. 1B  
High angle 2/s  
GIRL/CROSS CROSS: Damn!  
See chess set  
between them

As CROSS rolls  
of bed CRAB RIGHT  
& DEPRESS to  
2/s CROSS/GIRL

Hello.

LINKED  
PHONES.

INTERCUT WITH HUNTER/LIZ IN OFFICE.

LIZ: (OOV) Charlie would like a  
word.

CROSS: That's nice. Hang on.

Put him on.

HUNTER: (OOV) Cross?

CROSS: Yes, sir?

HUNTER: My dear fellow, I trust

I don't intrude?

CROSS: You would never do that sir?

2A.

3

CU HUNTER

2B

1

a/b

HUNTER: I have a little job

for you. Now. Life is real,

James, and life is earnest./

The subject's name is Lady  
Lewis.

CROSS: I though Mr. What's his  
name took care of that one, sir.

3.

3A

CU HUNTER

HUNTER'S OFFICE.

HUNTER: He thinks so too.

The lady is very appealing  
after all, and our frike  
friend Callan does tend to be  
susceptible.

4.

1

A/b

CROSS: FLAT.

CROSS: What do I do, sir?

HUNTER: Surveillance, dear boy.  
Nothing but surveillance.

CROSS: Suppose she's naughty?

HUNTER: Then you must take  
appropriate steps. You start at  
once I'm afraid. I'll see you're  
relieved. From time to time.

On Shot 4 on 1

5. 3 CROSS: You're too kind. sir.  
HUNTER a/b

HUNTER: Perhaps. But I'm

6. 2C fighting against it.  
NCU CROSS  
He puts phone back. LOOKS AT GIRL

7. 1  
O/S 2/s  
CROSS/GIRL  
GIRL: Check.

END OF VTR INSERT NO. 3.

T/C (16mm)  
Cross waiting  
in his car.  
INSERT "D"

SC.13

S.O.F.

Time: 18"

VTR INSERT NO.1 (RECORDED ON DAY 1)

1. 1A SC.14. INT. CAR IN FORECOURT. STAND MIC.  
2/s JANET/RENE in EVENING. BOOM D3  
car.

TIGHTEN as  
RENE turns.

JANET: It was a lovely  
dinner, M. Joinville. Thank  
you. But I haven't changed  
my mind.

RENE: If you want more money,  
it might be possible to go to  
30,000 dollars.

2. 2A  
TIGHT 2/s  
JANET/RENE in car

JANET: It isn't that. /

RENE: Wait now. 30,000  
dollars, that's almost twelve  
and a half thousand pounds.

JANET: It isn't the money.

RENE: What then? I gave you  
my word there would be no

3. 1A  
2/s JANET/RENE

awkward questions. /

4. 2 (She half rises)  
2/s JANET/RENE

JANET: Forgive me but I really  
must go.

She stops and  
sits again.

On Shot 4 on 2

5.

1A  
2/s

RENE sits back  
to profile.  
TIGHTEN.

RENE: Forgive me. But surely  
I deserve some explanation?

JANET: I don't want my boys  
hurt.

RENE: Is that what they say?  
That they will hurt your  
children?

JANET: I don't understand....

RENE: Oh please, Security came  
to see you, didn't they?

JANET: Security?

RENE: Security or whatever  
they call themselves now. They  
threaten to hurt your sons.

JANET: Of course not. I didn't  
mean that. I'm sorry M. Joinville.  
Honestly I am, but I have to go,  
goodnight.

RENE: I shall see you again.



On shot 5 on 1

6. 2 JANET:It's no use.  
CU RENE

7. 1 RENE:I shall see you again.  
2/s a/b

END OF VTR INSERT.

T/C (16mm) SC.1 5 S.O.F.  
FILM INSERTS "E & F"  
Cross watching  
Joinville drive  
off.

(+ Insert E:Janet  
going to get out of  
car. To be edited  
in later)

Time: "E": 6"  
"F": 18"

3D SC.16 CORRIDOR, EVENING. MINI BOOM  
MCU CALLAN GRAMS: Lift  
PAN him Left to noise as it  
deep O/S 2/s rises.  
JANET/CALLAN JANET: Oh, Mr. Tucker. I'm so  
Let her come R. sorry. I thought I'd have been  
to door back ages ago.  
2/s CALLAN/JANET.  
CALLAN: That's alright. I  
got here a bit early anyway.  
JANET: Do come in.

49. 2J (She opens door) INT. FLAT. SC.17. BOOM C2  
WIDE SHOT Room.  
CALLAN/JANET bgd.  
in hall.

2 LIGHT Q'S

JANET comes fgd.  
Switches on light.  
Bends over sofa.  
Let her X R.fgd.  
seeing cover of  
book.

JANET: Make yourself  
comfortable.

CALLAN: Thank you.

JANET: I'll just go and get  
rid of my coat

BOOM B3  
BOOM D2

Let CALLAN come to  
desk, put down coat.

Then TRACK BACK to  
O/S mirror shot.

Then PAN him Right  
to window in CU.

T/C (16mm) SC.18. S.O.F.  
INSERT "G"  
Unidentifiable figure  
in car looking at  
window.  
Time: 10"

Coming to 50 on 2

50. 2  
E/b  
He turns
51. 1G  
CMS JANET entering  
PAN her to table  
JANET: Would you like/a
52. 2  
CU CALLAN  
brandy, Mr.Tucker?  
CALLAN: Oh, yes. Thanks.
53. 1  
A/b  
See brandy decanter  
JANET: It's Armagnac. Is that  
alright?
54. 2  
MCU CALLAN  
CALLAN: It'll be fine. Thanks.
55. 1  
MCU JANET  
JANET: Oh, you have eaten,  
haven't you?
56. 2  
A/b
57. 1  
A/b  
PAN her R.  
CALLAN: Ages ago.
58. 2  
A/b  
She gives him glass  
He raises glass  
JANET: You're sure?/
59. 1  
A/b  
PAN her L.  
She goes to chair.  
CALLAN: Positive/ Cheers.
60. 2(After pause)  
A/B  
CALLAN comes to camera  
puts down drink,  
reaches in his pocket.  
JANET: Cheers.

CALLAN: I....er...I brought his nibs.

On Shot 60 on 2

61. 1  
CS box in CALLAN's  
hands.  
PAN it L. to make  
2/s JANET/CALLAN

2 to POS.G.

JANET: I beg your pardon?

CALLAN: His Grace the Duke  
of Dinastia. Marshall Soult.

62. 3E (Thru swinger)  
TIGHT 2/s  
JANET/CALLAN  
model soldier fgd.

1 to POS.F.SAME SET.

JANET. Oh, isn't he beautiful.

CALLAN: He's in full dress  
hussar uniform, that's why he's  
got the shako and the sabre, and  
the pelisse of course.

JANET: And this thing. That's a  
sabretache isn't it?

CALLAN: That's right.

JANET: How gorgeous men were  
in those days.

CALLAN: We're a pretty drab  
lot now.

T/C (16mm)  
Cross in car +  
dialogue.  
INSERT "H".  
Time: 9"

SC.19.

S.O.F.

3 to POS.F.

63. 4C SC.20. INT.JANET'S FLAT. BOOM B3  
CS Model soldier NIGHT. BOOM D2  
JANET/CALLAN behind.

ON Q CRAB LEFT SLOWLY  
past glasses etc.  
to medium 2/s  
JANET/CALLAN fav.  
CALLAN.

JANET: Mr.Tucker, I simply  
can't go on calling you Mr.  
Tucker. What is your name?

Contain CALLAN's  
half rise.

CALLAN: David.

JANET: Mine's Janet.

CALLAN: I know.

JANET:Of course you do.  
Another brandy?

CALLAN: Let me.

JANET: David, a funny thing  
happened tonight.

CALLAN: Are you on about me  
again?

64. 1F  
TIGHT 2/s  
JANET/CALLAN

Contain CALLAN's move.

JANET:Idiot! Before you.  
I had dinner with Rene  
Joinville. That was why I  
was late.

CALLAN: That was funny?

On Shot 64 on 1

JANET: No. Listen. When I said I wouldn't do the programme. Honestly, I didn't want to bring up this business again, but this bothers me.

CALLAN: Go on.

JANET: Well, I told him it wasn't on, and he said he supposed the Secret Service had been threatening my boys.

65. 4  
TIGHT 2/s  
JANET/CALLAN

CALLAN: What!

JANET: Well, he did..

CALLAN: In those words?

JANET: More or less. He said Security or whatever it calls itself now - they've threatened your boys. Something like that. David, it is funny isn't it?

66. 1  
TIGHT 2/s  
JANET/CALLAN

CALLAN: Not funny. No. Just stupid.

JANET: I mean, they will be alright, won't they?

On Shot 66 on 1

CALLAN: They'll be alright.

67. 4 JANET: Y ou promise?  
CU CALLAN

68. 1 CALLAN: I promise.  
CU JANET

69. 4 JANET: But how can you?  
CU CALLAN  
He kisses her.

CALLAN: Just trust me love.

70. 1  
TIGHT 2/s  
JANET/CALLAN

JANET: It's been a long time  
since I....I've been a very  
faithful widow.

CALLAN: I know.

JANET: This is going to sound  
awful but....

Let CALLAN rise  
out across frame.

CALLAN: You want me to go.

CRAB RIGHT &  
LOOSEN a little

JANET: It's all happenning

71. 3F so fast.  
MCU CALLAN

CALLAN: When will I see you

72. 1 again?  
MCU JANET

On Shot 72 on 1

JANET: Soon. Please. You'll

73. 3 call me? /  
a/b

74. 1 CALLAN: Very soon. /  
a/b  
PAN her rise.

75. 2G JANET: I'll get your coat. /  
MCU CALLAN  
PAN him.R. to window

T/C (16mm) SC.21. S.C.F.  
FILM INSERT "J"  
Cross in car  
Time: 50"

76. 2G  
A/S  
  
ZOOM IN ON Q to  
CU

77. 1(He turns)  
E/S JANET/CALLAN. JANET: The day after tomorrow.  
She helps him on with  
his coat.

78. 2(As he goes) CALLAN: Fine.  
Loose 2/s JANET/CALLAN  
Let CALLAN X out Lfgd. JANET: Wait.  
PAN JANET L. to  
2/s CALLAN/JANET. You've forgotten his nibs.



On Shot 78 on 2

CALLAN: What?

79. 3(As she bends)  
CNS JANET over table.  
Bring her Left to  
2/s CALLAN/JANET

JANET: His Grace the Duke of  
Dalmatia, Marshall Soult.

80. 1  
CU CALLAN  
See him kiss her hand.

SHE BRING MODEL TO HIM.

He goes.

CALLAN: You keep him.

81. 3  
MCU JANET with  
soldier.

T/G

SC.22.

SOF

INSERT "K"  
Cross in his car.  
Callan goes to pass  
door, pulls open  
door and goes to  
strike Cross.  
Dialogue.  
Time: 35"

C/S

Caption: END OF PART ONE.

GRAMS: Callan  
Theme.

FIRST COMMERCIAL BREAK

1 to POS.H.INT.CAFE.
2 to POS.K. EXT.CAFE.
3 to POS.J.JOINVILLE'S FLAT.
4. to POS.C.JANET'S FLAT.
5 to POS.C.JOINVILLE'S FLAT.

c/s

GRAMS: Callan

**Theme.**

## PRACTICAL RAIN.

**GRAMS: Traffic**

**& Light Rain FX**

RCOM A3

**They enter.**

wasn't set for it.

have used something else.

BOOM D4

What are you up to

anyway.

BOOM A SWING

TO INT.

Lewis

CALLAN: I see.

On. Shot 83 on 1

CROSS: If it comes to that,  
what are you up to, a spot  
of middle aged nookie?

CALLAN: I should have duffed  
you up a bit more while I  
had the chance. Thank you for  
the coffee. I thought the  
Lewis business was finished.  
She's called off the  
interview.

Let CALLAN out R.

84. 2K  
LS.CALLAN  
Chianti bottles fgd.

As CALLAN comes to  
table DEPRESS &  
PUSH IN  
Let CROSS come to  
sit r.fgd.  
TIGHTEN

CROSS: Then why did you  
go back?

BCOM A3

CALLAN: To make sure.

CROSS: And how did you get in?  
I didn't see you.

CALLAN: You want to keep  
your eyes open, son. /

85. 1H(To Right)  
TIGHT 2/s CALLAN/CROSS  
fav. CROSS.

CROSS: You were already in  
there, waiting for her....

CALLAN: Lay off.

On Shot 85 on 1

CROSS: Well, well, well!

CALLAN: I said lay off, James.

CROSS: Alright. You sure  
she' s called off the  
television thing?

CALLAN: Positive.

86.

2

TIGHT 2/s

CROSS: Then what the devil  
am I watching her for? /

CALLAN: Wasting your time.

1 to POS.L.JOINVILLE'S  
FLAT.

That's what our work's all  
about. Have we got a file on  
Joinville yet?

CROSS: Joinville. He's clean.

CALLAN: Yes, I suppose so.

---

TAPE RUN OR PLAY IN FILM

---

2 to POS.L.JOINVILLE'S FLAT.

F/U  
T/C (16mm) SC.24,25,26. S.O.F.

INSERT "L"

Lonely leaves Police  
S tation.  
Gets into Callan's car.  
They drive off.  
Long dialogue  
Sequence.  
They leave car, Callan  
points out Janet's flat.

Time: 4.05"

87. 2L SC.27.INT.JOINVILLE'S BOOM A4  
CS Gun and  
RENE's hands SERVICE FLAT.DAY.

88. 1J(Cn Knock) .....  
CMS RENE  
See door L.bgd. RENE: Y es?

VOI 2.1(1.13) This is the  
housekeeper, sir. May I  
make up your room?

RENE swings gun  
past camera,  
make O/S 2/s  
HOUSEKEEPER/RENE  
She looks at him. RENE: Of course, come in.

89. 2  
MCU RENE and gun.

90. 1,  
2/s a/b  
HOUSEKEEPER closes door.  
Comes into room. HOUSEKEEPER: I do not find your  
HOLD 2/s  
PANNING her to R.frame. jokes amusing.  
RENE turns into camera  
Deep 2/s RENE/HOUSEKEEPER.

On Shot 90 on 1

2 to POS.M.

RENE: Varvara Nikolaevna,  
you don't find anything  
amusing.

HOUSEKEEPER: And please do  
not make up names for me.  
Make your report.

RENE: Lady Lewis is sorry  
but.....

HOUSEKEEPER: She won't do  
it.

RENE: She won't.

Let her out Right  
TRACK IN on RENE  
& FIND her R.frame  
again.

HOUSEKEEPER: Did you offer  
more money?

RENE: Thirty thousand dollars,  
the answer is no. I don't  
think it is the money.

HOUSEKEEPER: What then?

RENE: I think the Section  
has threatened her sons.

HOUSEKEEPER: Did you tell her so?

RENE: Of course not.

On Shot 90 on 1

91 3J(thru window)  
CMS HOUSEKEEPER

Let RENE in Left.

Let him X Right  
to sit bed.

PAN her Left to  
trolley

PAN her Right again  
to med 2/s  
HOUSEKEEPER/RENE.

As RENE opens box  
ZOOM IN onto gun.

92. 1J(to the left)  
MCU RENE with gun

3 to POS.K.SAME SET  
FAST.

HOUSEKEEPER: I hope for your  
sake you are not lying. /

Besides the Section doesn't  
operate in quite that way.  
There are other threats to  
these people.

RENE: What threats?

HOUSEKEEPER: Honour, dignity,  
integrity. They are very jealous  
of such abstractions. We must  
modify this operation.

RENE: If she won't take more  
money, what can we do?

HOUSEKEEPER: Joinville. You are  
not thinking. I said modify.

RENE: For me? How very kind.

What am I going to kill, an  
elephant?

On Shot 92 on 1

HOUSEKEEPER: That is a  
38 magnum revolver.

Let HOUSEKEEPER  
X frame.

RENE: Varvara Nikolaevna,  
how well informed you are.

93. 3K  
DEEP 2/s HOUSEKEEPER/  
RENE  
Desk props fgd.  
TIGHTEN ON Q

HOUSEKEEPER: A weapon much  
used by the British Security  
Section.

RENE: What will they think of  
us in the People's Republic?

HOUSEKEEPER: Three days ago  
you made another joke.  
A misquotation. "Those who  
live by the tongue shall perish  
by the tongue". I want you to  
remember that Joinville.

94. 1  
a/b  
Let HOUSEKEEPER  
X R. to L.

RENE: I'm sorry.

3 to P.S.L.

PAN his rise.

HOUSEKEEPER: Don't waste my time.  
waste my time. You will use it  
to kill Lady Lewis.



On Shot 94 on 1

RENE: May one ask why?

95.      2M      BATHROOM.      F/POLE A2

NS HOUSEKEEPER  
See her face in  
reflection  
See RENE's face  
over her shoulder

TRACK IN L. on Q.

PAN her Right to  
2/s HOUSEKEEPER/RENE

HOUSEKEEPER: This time you  
may. Think Joinville. If  
the woman is murdered, and  
there is no robbery, no  
molestation, who will be  
blamed? Not our side. Our  
business is to keep Lady Lewis  
alive and talking about the  
secret treaties her husband and  
the Americans made against us.  
We have no reason to kill her.  
But British Security has. And  
they will be blamed for it.  
The Section has been a little too  
active lately. When Lady Lewis dies,  
it is quite possible they may be  
curbed. Newspaper stories, questions  
in Parliament. You know how useful  
democracy can be.

Let her draw curtain  
across shot.

On Shot 95 on 2

RENE: How very ingenious

you are.

LIVING ROOM.

BOOM A4

96. 5C  
2/s RENE/HOUSEKEEPER  
Trolley fgd.

HOUSEKEEPER: Thank you.

Let her rise out  
of frame.

Do you have any more  
questions?

PAN RENE Left.

RENE: No. It seems quite  
simple.

97. 2L HOUSEKEEPER: Keep it that way.  
CU HOUSEKEEPER

And, Joinville, when she dies,  
see that she dies quickly.

98. 5 She is innocent after all.  
a/s.  
Let trolley X Left  
out door  
HOLD ON RENE.

T/C (16mm)

SC.28.

S.O.F.

INSERT "M"

Cross watching forecourt.

Lonely watching Cross.

Rene arrives, goes in  
service entrance.

Cross goes into flat.

Time: 1.07"

TAPE RUN

99. 4C SC.29.INT.JANET'S FLAT.DAY. BOOM D2  
MCU JANET  
LOOSEN on Zoom to  
2/s RENE/JANET.  
/5 to POS.D./  
JANET: There really isn't  
any point in this,  
M.Joinville.  
RENE:I'm afraid I cannot  
agree.
100. 1K JANET: I won't do it you know.  
MCU RENE
101. 4 very sorry.  
a/b  
HOLD 2/s by  
QUICK CRAB RIGHT as  
JANET goes Left.  
JANET:I really must ask you  
to leave.  
(Possible cutaway  
C.S. gun firing.)  
JANET falls.  
RENE: Forgive me, Lady Lewis.  
HE SHOOTS. SHE FALLS.
102. 1K  
MCU RENE.  
/4 to POS.D.SAME SET./
103. 2N SC.30. INT.CORRIDOR.DAY. MINI BOOM  
Low angle CMS Cross  
PAN him.  
CROSS: Lady Lewis!
104. 1K SC.31. INT. FLAT.DAY. BOOM D2  
MCU JANET on floor  
/2 to POS.H./

Coming to 105 on 4

On Shot 104 on 1

105. 4D  
MCU RENE  
As hr rises  
HOLD on his gun,  
it comes close to cam.  
It fire.

106. 3L  
LS.RENE thru kitchen  
door.  
He rushes into kitchen  
and out.

BOOM C2  
+ MINI BOOM

107. 2U  
MS Door  
It begins to open

108. 3L  
a/b  
CROSS comes into back of  
shot and out fgd.

T/C (16mm)	SC. 32.	S.C.P.
INSERT "UN"		
Cross chases Rene down fire escape, firing shots at him. Lonely watches and runs away. Time: .54"		

TAPE STOP FOR MAKEUP FOR ZENA WALKER

1 to POS.L.CALLAN'S FLAT. 2 to POS.P. CALLAN'S FLAT. 3 to POS.F.JANET'S FLAT.
---

109. 3F SC.33 INT.FLAT.DAY. BOOM D2  
CU JANET in pool of blood
110. 4D PORTER KNEELING OVER BODY.  
MCU PORTER kneeling  
See CROSS behind CROSS RE-ENTERS.  
entering.
111. 3(On Porter's look)  
CU PORTER  
  
He stares at CROSS in fear.
112. 4  
2/s  
PORTER rises.  
  
HOLD on CROSS advancing.  
PORTER retreating L.frame.  
PORTER: What happened?  
  
You killed her. Help!
113. 3(As Cross hits Porter)  
2/s PORTER/CROSS  
  
PORTER falls behind arch.  
  
As CROSS comes Right  
PAN DOWN to JANET's  
body.  
HOLD.  
4 to POS.3.
114. 1L SC.34 INT.CALLAN'S FLAT.DAY. BOOM B4+  
Very narrow angle MINI BOOM  
MCU CALLAN reading  
Chair's back fgd.  
  
PHONE RINGS.  
  
As he rises  
PAN DOWN to phone,  
see magazine and his CALLAN: Callan.  
hand behind.  
  
3 to POS.H.  
  
LIZ:(OOS) Charlie wants to  
speak to you.  
  
CALLAN: Put him on.

On Shot 114 on 1

HUNTER: Callan?

CALLAN: Yes.

HUNTER: Lady Lewis has been

115. 2P shot dead. /  
CU CALLAN

Callan? Are you there?

Callan, Callan!

1 to POS.C.SAME SET.

CALLAN: I'm here. I thought

Cross had her under

surveillance.

HUNTER: Cross hasn't reported

back. You come in at once.

116. 1C(As Callan puts down phone)  
(to the Right)

Very narrow angle

CS phone.

PAN UP to see gun  
behind

PAN it up to.

CU CALLAN

DOORBELL RINGS

Let him go to bgd.

Let LONELY in to

R.fgd.

HOLD on CALLAN

LONELY: Mr.Callan!

CALLAN: What happened?

LONELY: Oh, for Gawd's sake,

no more guns.

Coming to 117 on 1

On Shot 116. on 1

117. 2 CALLAN: What happened?  
CU LONELY

LONELY: That fellow you asked  
me to watch. He went up to her  
flat, Mr.Callan. There was

118. 1 two shots.  
CU CALLAN  
LONELY Rfgd.

CALLAN: You sure?

LONELY: I saw him go in.

CALLAN: What nappened when he  
119. 2 came out.  
CU LONELY

LONELY: I dunno.

CALLAN: What d'you mean, you  
dunno?

120. 1 LONELY: I scarpered.  
a/b

PAN CALLAN Left

CALLAN: You what?

LONELY: I'm out on bail Mr.Callan.

CALLAN: If you say that again  
121. 2 I'll break your bloody neck.  
Med.2/s  
CALLAN/LONELY

LONELY: You didn't tell me there

122. 1 was going to be any shooting.  
a/b

Let him to to door  
finding LONELY Rfgd.

On Shot 122 on 2

CALLAN: I didn't know,  
LONELY turns into frame. did I?

There's beer in the fridge.

TAPE RUN

2 to Q HUNTER'S OFFICE.  
1 to E HUNTER'S OFFICE.

124. 5D SC. 35 INT. HUNTER'S OFFICE. BOOM C1  
CS HUNTER's glass NIGHT. + MINI BOOM  
as it rises.  
CRAB LEFT to  
TIGHT 2/5  
HUNTER/CALLAN.

CALLAN: Where the hell is  
Cross?

125. 2Q HUNTER: Where indeed. /  
CU CALLAN

CALLAN: I had a tail on him

126. 1E but he broke contact. /  
CU HUNTER

127. 2 HUNTER: Oh, did you. /  
CU CALLAN

CALLAN: Yes, sir. She was a

128. 1 nice woman. /  
CU HUNTER



On Shot 128 on 1

HUNTER: Callan, when this is over, we must have a little chat about the way you like some people, and put tails on others. Without consulting me.

129.     5                                    INTERCOM EUZZES. /  
          2/s a/b

CALLAN: Yes?

LIZ: Mr.Cross has just come in, sir.

HUNTER: Tell him to wait.

CALLAN: Wait a minute.

130.     1(Let Hunter rise)  
          CNS HUNTER  
          PAN him Right  
          to EQUAL 2/s  
          HUNTER/CALLAN

HUNTER: The police surgeon has measured the bullet holes at the entry point. They're both .38 calibre and could be magnums. /

131.     2  
          CU CALLAN  
          Let HUNTER in L.bgd.

You are armed I take it?

CALLAN NODS.

Let CALLAN out Left.

HUNTER PRESSES INTERCOM.

LIZ:Yes sir?

HUNTER: Send Mr.Cross in please.

On shot 131 on 2

LIZ: Very good sir.

132. 4B(As Hunter sits)  
3/s CROSS at door  
CALLAN/HUNTER

CROSS: I'm sorry I  
couldn't report.....

HUNTER: One moment, Cross.  
Give Callan your gun.

CROSS: What for sir?

133. 3H  
MCU CROSS

CALLAN: On the desk. /

134. 2  
MCU HUNTER

CROSS: This is crazy. /

135. 3  
MCU CROSS  
His hand moves  
and stops

HUNTER: Do it. /

CALLAN: Slow and easy.

136. 1  
2/s CROSS/CALLAN

CROSS puts gun  
on table.

137. 4(As he puts gun on table)  
3/s a/b

CALLAN comes to table  
and picks up gun.

On Shot 137 on 4

138. 1 CALLAN: It's been fired.  
TIGHT 2/s  
CROSS/CALLAN

CROSS: Of course it's ben

139. 3 been fired.  
CS Gun  
CALLAN empties the  
chamber, shells  
spill out.  
See CALLAN's  
finger counting.

140. 1 CU CALLAN

CALLAN: Two rounds missing.

You better have a bloody

141. 3 good story.  
CU CROSS

142. 2 CROSS: What is this?  
CU HUNTER

143. 1 HUNTER: Don't you know?  
CU CALLAN  
He moves twds. CROSS  
making TIGHT 2/s

CROSS: Of course I don't.

144. 2 HUNTER: Wait, Callan!  
MCU HUNTER

Tell us about Lady Lewis,

145. 3 Cross.  
MCU CROSS

CROSS: For God's sake, I

146. 2 didn't kill her.  
a/b

On Shot 146 on 2

HUNTER: She died of two  
gun shot wounds. The  
bullets were of 38 calibre.

147. 1(to Right) Probably magnum. /  
CU CALLAN

CALLAN: And you were in the

148. 3 flat when she died. /  
CU CROSS

CROSS: No. When I went in she

149. 1 was already dead. /  
VERY TIGHT 2/s  
CROSS/CALLAN

CALLAN: You're lying. I had  
had a tail on you, he heard  
two shots.

CROSS: A tail? What right have  
you got to put a tail on me?

150. 3 CALLAN: He heard two shots. /  
CU CROSS

CROSS: Not the ones that  
killed her. Whoever it was  
used a silencer. You know the  
noise that makes? I heard it  
outside her door. That's why I  
broke in. She was already dead.

151. 4  
3/s

On Shot 151 on 4

HUNTER: But you fired two rounds.

CROSS: The killer was on the  
fire escape. I chased him,  
took a couple of shots at him.  
Itell you it happened. I saw her  
dead and I went after him.

HUNTER: You've been missing ever  
since Lady Lewis died. That's  
over an hour, Cross.

CROSS: But that's the drill,  
sir. You know it is. If you're  
caught and escape you're supposed  
to go to ground. You believe me,  
don't you?

151a. 1 (As Cross turns)  
TIGHT 2/s  
CROSS/CALLAN

CALLAN: I don't know.

CROSS: For God's sake, I followed  
the drill. I had to. If I hadn't  
the section would be involved. /

152. 2  
CMS HUNTER  
CROSS Lfgd.  
HUNTER rises to  
O/S 2/s

On Shot 152 on 2

HUNTER: The section is involved. I've already been accused of ordering this killing.

CROSS: But that's ridiculous.

HUNTER: Is it? I should have thought it extremely logical.

153. 3 You're suspended from duty. /  
CU CROSS

154. 1 CROSS: Look, sir, I didn't do it. /  
CU CALLAN

155. 4(He turns) CALLAN: You got nothing to  
2/S CROSS/CALLAN worry about oldson. There'll  
HUNTER's arm Rfgd. be a pos't mortem right? They'll  
take out the shells and then match  
them against yours. But if they do  
156. 1 match, then you'll have something  
CU CALLAN to worry about. You'll have  
everything to worry about.

C/S  
CALLAN  
End of Part Two

GRAMS:  
Callan  
Theme

SECOND COMMERCIAL BREAK

1 to POS.L. CALLAN'S FLAT.
2 to POS.P. CALLAN'S FLAT.
3 to POS.M. CALLAN'S FLAT.
4 to POS.E. CALLAN'S FLAT.
5 to POS.E. CALLAN'S FLAT.

VTR/THS/2513. PART THREE.

F/U  
C/S  
CALLAN  
Part Three

GRAMS:  
CALLAN  
Theme

157. 2P SC. 16. INT. CALLAN'S FLAT. BOOM A5  
CS Soldier MORNING. BOOM B4  
PAN UP to  
CU LONELY

LONELY: He's nice.

158. 5E(Lonely looks at Callan)

CALLAN: You think so?

LONELY: All dressed up and that.

CALLAN: You can have him, if you  
you want him.

LONELY: I wasn't hinting. honest.

159. 2 CALLAN: They're bad luck, old son./  
CU LONELY

LONELY: This bird, she was

160. 1L alright, wasn't she? /  
CU CALLAN

161. 2 CALLAN: What bird? /  
a/b

LONELY: This Lady Lewis. I seen  
her picture in the papers. Very

162. 1 nice. She was class, Mr. Callan /  
a/b

On Shot 162 on 1

163. 3M CALLAN: Yeh. She was. /  
VERY TIGHT O/S  
2/s CALLAN/LONELY

LONELY: I'm sorry I scarpered.

CALLAN: No. You did right.

LONELY: It was just the  
shooting, see. If it hadn't...

LOOSEN a little  
to see dor when  
they react.

DOORBELL RINGS.

Let LONELY rise  
out Right.

PAN CALLAN to door.

CALLAN: Who is it?

164. 2(As he gun)  
MCU LONELY reaction

165. 3  
a/b

CROSS: Cross.

166. 1(As Callan opens door) CALLAN: What do you want?  
TIGHT 2/s CALLAN/CROSS

CROSS: Mr.Callan, I've got  
to talk to you.

CALLAN: Alright. Lonely, you  
can go now.

167. 3 (As Cross enters)  
WS.Room  
CROSS enters to Rfgd.  
PAN CALLAN Right  
letting him out Right  
HOLDING on sofa.



On Shot 167 on 3

See LONELY  
He looks at CROSS  
ZOOM IN.

1 to POS.E.

168. 2  
2/s CROSS/LONELY  
PAN LONELY Right  
to 2/s LONELY/CALLAN

CALLAN: Lonely, for God's  
sake. This is ridiculous.  
Lonely. Where are you?  
Come on, come on. Stop  
playing hide and seek.

LONELY: That's him. That's  
the geezer.....

169. 3  
MCU CROSS  
He comes to camera.

CALLAN: Maybe. /

CROSS: He followed me?

CALLAN: Yeh.

170. 2  
2/s LONELY/CALLAN  
CROSS Lfgd.  
  
PAN CALLAN Right.

CROSS: You're joking. I  
never saw him. /

CALLAN: Of course you  
didn't. He's a bloody  
genius. Hide up a drain  
pipe this feller.

171. 3  
a/b  
PAN him R. to LONELY  
find CROSS Rfgd.  
3/s CROSS/LONELY/CALLAN.

CROSS: You did it; you....

On Shot 171 on 3

CALLAN: No Cross.

Not if we're going to get  
anywhere.

Go and make some coffee.

Let LONELY out R.  
Let CALLAN sit out.  
HOLD CROSS

LONELY: Yes, Mr.Callan.

CROSS: Is it O.K. to talk

172. 5 in front of him? /  
CMS CALLAN  
PAN him sit.

CALLAN: Why not? To him we're

173. 4. E just a couple of crooks. /  
2/s CROSS/CALLAN.

CROSS: That's all I needed.

PAN UP with CROSS  
to single as he  
comes to CALLAN

CALLAN: What we're doing.

That's better than thieving?

3 to B

CROSS: Yes, I think it is. I

think it's important. If I

didn't think that I wouldn't

do it. Mr.Callan I didn't

kill Lady Lewis.

Once they've done the autopsy,

you'll know it's true.

CALLAN: That's only a couple of  
days.

5

MCU CALLAN

Chair f.g.

**CROSS:** The feller who did it.

he'll get away. /

CALLAN: Oh, no mate.

I promise you.

CROSS: He could be on his way

to Moscow now.

CALLAN: I'd go to Moscow for this one, but I don't have to.

(TELEPHONE RINGS) Callan....

4.

4(As he looks at Cross) Yes....Yes....Give me a few  
2/s CROSS/CALLAN

CROSS site

minutes, alright? O.K. See you.

That was Charlie. You've been naughty, haven't you?

CROSS: He said I had to stay at HQ.

CALLAN: So you bust out and came to me?

CROSS: You're the only one who can help me.

CALLAN: Any reason why I should?

On Shot 175 on 4

176. 5  
CU CALLAN

CROSS: None. But you're  
the only one, Callan. Look,  
I'm innocent and I can prove  
it, but I never fell down on a  
job before. I want the lad who  
killed her. Between us we can  
work it out. What d'you say? /

CALLAN: We go back to HQ.

CROSS: No.

177. 4  
2/s LONELY/CALLAN

TRACK BACK Right  
tr 3/s as LONELY  
brings coffee:

CALLAN: Charlie's orders.  
But we'll sort something out  
before we go. Lonely. /  
Where's that coffee?

LONELY: Coming, Mr. Callan.

5 to C

178. 2(As he gives coffee to Cross)  
CMS LONELY.  
PAN him as he  
comes to sit  
making 3/s  
LONELY/CROSS/CALLAN

CROSS: It's good.

4 to B

CALLAN: I told you he's a  
genius. Alright, Lonely, tell  
him about the car, son.

LONELY: French. Blue  
Peugeot. 33-47-DZ-75.

CROSS: Joinville's car. What  
about it?

178a. 3  
MCU LONELY

CALLAN: Tell him. /

On Shot 178 on 2

LONELY: This geezer came  
down the fire escape just  
after you went in. Drove off  
in a hurry.

178b. 2  
CS CROSS/CALLAN

As CALLAN stands  
TRACK IN to  
TIGHTER 2/s

CROSS: You saw him?

CALLAN: I told you. He's good.

CROSS: Then why the hell  
didn't you say so before?

CALLAN: He's saying so now.

CROSS: Joinville, but that's  
impossible.

Let CALLAN rise

CALLAN: I know son, but it  
happened.

---

TAPE RUN

---

/2 to POS.R.ARMOURY

179.

3B  
CS HUNTER,  
as he X's Left  
TRACK BACK to  
2/s HUNTER/CROSS  
and Right to  
3/s HUNTER/CROSS/  
CALLAN, TIGHT.

SC. 37. INT. HUNTER'S OFFICE.  
DAY.

ROOM C1  
+ MINI BOOM

HUNTER: Complete disregard  
of my instructions. Your  
orders were to remain  
here.

CROSS: I'm very sorry, sir.

HUNTER: Sorry, what the devil  
are you playing at?

CALLAN: He came to see me, sir.

HUNTER: You assumed Callan  
would know who it was?

CROSS: Callan does know, sir.

HUNTER: Indeed?

CROSS: It was Loenly who tailed  
me, sir.

CALLAN: He saw Joinville leave  
just after the shooting.

HUNTER: Joinville?

CROSS: Yes, sir.

On Shot 179 on 3

HUNTER: You would go after a man of Joinville's reputation on the unsupported word of a petty crook? And you'd have let him?

CALLAN: Lonely doesn't make mistakes like that. But I realise it would take more than that to convince you, sir.

HUNTER: It certainly would.

Let HUNTER out R.

CALLAN: There is more, sir.

HUNTER: Callan, you don't imagine I overlooked Joinville do you? We've checked him in every possible way. The C.I.A. don't know him, the French Deuxieme Bureau have got nothing on him. He's just a damn good independent producer who makes a lot of money interviewing celebrities.

180. 1E(As Cross looks at  
CU CALLAN Callan)  
PAN him Left  
to O/S 2/s  
CALLAN/HUNTER  
CRABBING RIGHT on  
HUNTER walking L.

On Shot 180 on 1

CALLAN: He's had four big hits so far, Che Guevarra, Fidel Castro, Ho Chi Minh, and Chairman Mao.

HUNTER: Maybe, but that proves

181. 3H nothing. /  
2/s CALLAN/CROSS

182. 1 CALLAN: There's also one fact. Transport.  
CMS HUNTER He never has any travel problems,  
PAN him. He stops.

183. 3 sir. Viet Nam, China, Cuba. /  
a/b

He's in and out like they were on the Bakerloo line. How long would it take you to put a man

184. 1 in China, sir? /  
a/b  
PAN him

HUNTER: Go on.

He comes to table.

CALLAN: It took him ten days. That was before the Russia-China split. He hasn't been back since.

HUNTER: Let's have your fact,

185. 3 Callan. /  
3/s  
CALLAN/CROSS/HUNTER

CALLAN: I've got a contact in West Germany in the Gehlen Organisation. I rang him

186. 1 yesterday. He did a bit of  
TIGHT 2/s CALLAN/HUNTER checking, called me back this morning. Joinville went to Cuba



On Shot 186 on 1

CALLAN: (CONT) by ship.

SS Volkes Gerecht. Registered  
in East Germany.

HUNTER: Even so.....

CALLAN: He had maximum  
co-operation the whole way,

187. 3 sir. /  
TIGHT 2/s CALLAN/HUNTER

And there is one other thing.

From something he said to  
Janet Lewis, I think he knows

188. 1 about the section. /  
a/b  
PAN his sit.

HUNTER: Go down to the  
armoury. Get a little  
practice.

3 to POS.J.

CROSS: Sir.....

HUNTER: Practice makes  
perfect, Cross. And I want

189. 4B you perfect. /  
3/s CALLAN/CROSS/HUNTER

CROSS: Yes, sir.

190. 1 (As Cross goes)  
2/s CALLAN/HUNTER

HUNTER: I should have had a  
man on Joinville.

CALLAN: Oh, I don't know. Why?  
He was in the clear.

Shot 190 on 1

HUNTER: He'll have a

controller won't he?

Well, Cross does deserve a

chance. I'll send him to pick

191. 4 up Joinville./  
CU CALLAN

192. 1 CALLAN: You want him alive? /  
CU HUNTER

HUNTER: Definitely. Time he and

193. 4 I had a chat./  
CU CALLAN

TAPE RUN

1 to POS.N.

194. 1M SC. 38. 1FT.ARMOURY.DAY. BOOM D<sup>5</sup>  
CS gun  
It fires  
Light flashes behind  
Gun drops.  
Cross leans in  
Door slides open.  
CALLAN steps fwd.

CROSS: I thought you were off

195. 2R duty? ./

LS.Gallery.

CALLAN crosses.

as CROSS fires,

find his target Rfgd.

CALLAN: I'm never off duty, son.

Then CRAB Left

That's how I got to be middle-aged.

to see CALLAN firing gun.

finding his target Lfgd.

He fires

Cheeky!

CRAB Right again for

CROSS' target.

He scores a bull.

196. 1M(to Right)  
2/s CALLAN/CROSS

CROSS: What's going to happen now?

2 to POS.L

On Shot 196 on 1

Let CALLAN X frame R.  
HOLD on CROSS.

CALLAN: You're going to pick  
up Joinville. Hunter wants him  
alive.

CROSS: Me? I thought I was  
in the dog house.

CALLAN: Now's your big chance.  
Make sure your gun's loaded.

---

1 to J. JOINVILLE'S FLAT.

---

TAPE RUN

---

- |      |   |  |                |
|------|---|--|----------------|
| 197. | <u>13</u><br>MCU Trolley<br>Door opens behind.<br>PAN UP to<br>MCU RENE | <u>SC. 32 JOINVILLE'S FLAT.</u><br><u>DAY.</u>   | <u>BOOM A4</u> |
| 198. | <u>2L</u><br>CMS MAID<br><br>She turns.                                 | <u>RENE: Vavara Nikolaevna.</u>  |                |
| 199. | <u>3J</u><br>CMS RENE<br>PAN him Right<br>as he comes to<br>MCU.        | <u>WOMAN: I beg your pardon, sir.</u><br><br><u>RENE: Please.....don't....I</u><br><u>used to have a dragon to</u><br><u>make my bed. What has</u><br><u>happened? You are not a</u><br><u>dragon.</u> |                |
| 200. | <u>2L</u><br>O/S 2/s RENE/MAID.   | <u>WOMAN: Barbara took sick, sir.</u><br><br><u>Last night.</u>  |                |

On Shot 200 on 2

RENE: Barbara. Was that her name?

WOMAN: Yes, sir. Acute  
appendicitis it was. /

201. 3  
CU RENE

RENE: Not as cute as yours,

202. 2  
a/b  
She turns away  
Let RENE X Right  
Let MAID come to Lfgd.  
See RENE bgd on bed.

I'm sure. /

Do me a favour please.

Come back later. I have  
work to do.

203. 3(As Maid turns)  
CU MAID

WOMAN: Very good, sir. If  
there's anything you want,

204. 2  
MCU RENE

just ring. /

205. 1  
CU MAID.  
She goes.

RENE: I will do exactly that. /

206. 2  
a/b

RENE DIALS A NUMBER.

\* BOOM!  
FOR VOIC

3 to K.

1 to N

VOICE: (OCV) Yes?

RENE: Is Aunt Barbara there?

VOICE: Aunt Barbara is sick.

RENE: I am very sorry.

On Shot 206 on 2

VOICE: Who shall I say  
called?

RENE: Her favourite nephew.

VOICE: She left a message for you.

RENE: Yes.

207. 4 (IN HUNTER'S OFFICE POSITION TO BE SET.)  
CU HOUSEKEEPER

VOICE: She says you must go  
on to your next job immediately,  
without delay. Another member  
of the family will be in touch  
with you soon.

RENE: I always do what my  
aunty says.

208. 2 please her very much. /  
a/b  
He puts down phone.

<u>T/C</u>	<u>SC.40</u>	<u>S.C.F.</u>
<u>INSERT "O"</u>		
Callan cleaning windows		
outside Rene's flat.		
Looks down and sees		
Cross' car arrive.		
Time: 37"		

3 to POS.N.RENE'S FLAT.
4 to POS.B. HUNTER'S OFFICE.

209. 1N SC. 41. INT. RENE'S FLAT. DAY. BOOM A4  
CS Suitcase  
PULL BACK to  
O/S RENE packing  
  
Knock at door  
He half turns  
Sound of key,  
he turns.
210. 3K  
CS Door handle
211. 1  
a/b  
PAN R. RENE Right  
into bathroom
212. 3  
a/b  
Door opens  
PAN UP to see  
CROSS enter
213. 2M (In bathroom)  
CS RENE  
See past shower  
curtain thru crack  
in door.  
  
CROSS opens door,  
turns away.
214. 3  
Low angle CMS CROSS  
RENE enter Lbgd.  
  
RENE: You did not do that very well,
215. 1 I wonder do you have one of these? /  
CU CROSS
216. 3 CROSS: Of course not. /  
a/b  
PAN him Left.

On Shot 216 on 3

RENE: Then any I ask why  
you came here?

217. 1  
a/b

CROSS: I'm sorry. I seem to have  
come to the wrong flat.

Look, there's no need to point

128. 3  
2/s RENE/CROSS that thing. /

RENE: There is every need.

Hands up.

Let RENE come R.frame CROSS: I tell you : made a  
mistake.

CROSS turns into cam.

RENE: Please. Just to humour me.  
Turn round.

Scuffle.

PAN CROSS to floor.

219. 5C  
Low angle 2/s  
CROSS/RENE.  
CROSS falls into chair.

RENE: I think you are new to  
all this. From the Section?

220. 3  
CU CROSS

You carry a section gun.

Why bother, my friend, I shall

kill you anyway. / You know I

killed her?

221. 5  
CU RENE CROSS: Yes. /

RENE: It was mistake that.

On Shot 221 on 5

CROSS: Why do it then?

RENE: Orders. You can prove

222. 3 I killed her? /  
CU CROSS

223. 5 CROSS: We just know. /  
CU RENE

RENE: Then that is alright.

It was a very sad business.

Women like that one - they

224. 3 are rare. /  
CU CROSS

Like diamonds.

CROSS: If you come in with me,

225. 5 I can get you asylum. /  
CU RENE

RENE: I believe you mean it.

CROSS: I do.

RENE: My friend, it is far

226. 3 too late for that. I killed her. /  
CU CROSS

227. 5 CROSS: We won't use it. /  
CU RENE



On Shot 227 on 5

228. 3  
CMS CROSS  
PAN his rise  
RENE: I do not believe you.
229. 5  
CMS RENE  
PAN him Right  
He picks up gun  
Now, hands against the wall.  
Flat against the wall.
230. 1  
CS Cartridge.
231. 5  
a/b  
1 to E  
You broke into my room,
232. 3  
MCU CROSS  
He turns  
tried to steal this. /  
I came in and fought with you.
233. 2  
CMS RENE.  
He comes to MCU  
The gun went off. Tragic, tragic.  
You have no idea how upset I  
will be. But I need my magnum  
intact you see.
234. 3  
a/b  
Cross reaction  
It will be found on you. /
235. 2  
a/b  
How pleased aunty will be.
236. 5 (As Rene turns)  
TIGHT SHOT CALLAN Rbgd.  
RENE's arm Lfgd.  
RENE spins.  
See his gun.  
CALLAN fires.  
CALLAN: Oii

---

SHORT TAPE RUN

---

237. 3  
2/s RENE/CROSS  
RENE spins  
His gun goes off

SHORT TAPE RUN

238. 2  
CS Vase  
It shatters.

SHORT TAPE RUN /2 to POS.Q./

239. 5  
2/s RENE/CALLAN  
RENE drops across fgd.  
ZOOM IN to CALLAN  
CALLAN fires again.

240. 3  
CU CROSS

241. 5  
CU CALLAN

CALLAN: Come on! Come on!

242. 3  
CU CROSS  
He moves to camera.

/5 to D/

T/C  
FILM INSERT "P"  
Callan and Cross  
on window cleaning cradle.  
Dialogue sequence.  
Time:1'10"

SC.42

S.O.F.

TAPE RUN

/3 to POS.H./

243. 1E SC. 43. HUNTER'S OFFICE. BOOM C2  
CU HUNTER NIGHT. + MINI BOOM

244. 5D  
3/s HUNTER/CROSS/CALLAN  
HUNTER: You know he's  
dead of course?

CALLAN: Of course.

245. 2Q  
CU CALLAN  
HUNTER: Tricky shot was it?  
CALLAN: Not bad. Halfway up a  
tall building through the  
window. Crouch position. Yes,  
it was dicey. /

246. 1E  
MCU HUNTER  
PAN him Right  
to 2/s CROSS/HUNTER. HUNTER: Two in the heart.  
He was dead before he hit the  
floor. You bloody fool. Didn't  
I tell you I wanted to talk to  
him. We'll never get his controller  
now.  
CROSS: I think I should tell you  
sir, Joinkille had a gun on me at  
the time.  
HUNTER: For how long, Cross?

n Shot 246 on 1

CROSS: About two minutes, sir.

247. 2(As he turns to Callan)  
2/s HUNTER/CALLAN  
Let HUNTER R.

HUNTER: You took your time didn't you?

CALLAN: I had to. I wanted to hear  
what he had to say. And I had to  
kill him, too. You can't take

248. 4B  
3/s HUNTER fgd.  
He sits into frame.

chances with scatter guns.

249. 1  
CU HUNTER

HUNTER: She had a lot of  
admirers you know, Callan.

250. 3H  
CU CALLAN

I doubt if any of the others  
would have done what you did.

251. 4  
3/s a/b  
Let CROSS exit.

I wonder if she would have  
been grateful. Right, off you  
go, Cross. We know it was  
Joinville's gun that killed her.  
You're off the hook.

1 to F.JANET'S FLAT.

CROSS: Thank you, sir.

HUNTER: I think you'd better  
finish this off by yourself,  
Callan. Let me have the file back.

CALLAN: What about her boys?

HUNTER: Boys?

On Shot 251 on 4

CALLAN: She had two sons.

HUNTER: Her brother's on his  
way to see them now.

They'll be looked after.

CALLAN: You rpomise?

Let CALLAN exit.  
TRACK IN  
CRABBING left to  
CU HUNTER

HUNTER: Alright, Callan.

---

TAPE RUN

---

252. 1F SC. 4 INT. JANET'S FLAT. BOOM D  
 CS Picture of boys.  
 PAN to figure of  
 soldier.  
 See CALLAN's  
 reflection in mirror.

253. 5  
 CALLAN wall caption  
 as bg. for closing  
 credits.

SUPER C/S

1.	Callan	Edward Woodward
2.	Hunter	William S quire
3.	Cross	Patrick Mower
4.	Lonely	Russell Hunter
5.	Lady Lewis Rene Joinville	Zena Walker Anthony Beckley
6.	Housekeeper Second Woman	Dorothy Alison Frances Tomelty
7.	Hunter's Secretary Police Sergeant	Lisa Langdon Anthony Hall
8.	Porter Host at Party Cross' Girl	Harry S hecklock Douglas Milvain Stephanie Marrian
9.	Story Editor	Geroge Markstein
10.	Designed by	Stan Woodward
11.	Produced by	Reginald Collin
12.	Directed by	Piers Haggard

T/C

THAMES PRODUCTION - IN COLOUR  
 (Standard Closing Colour Slide.  
 Version D)

FADE SOUND AND VISION